THE MUSICAL TIMES

Singing Class Circular.

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MUSIC CONTAINED IN THE PREVIOUS NUMBERS OF THE

	" MUSICAL TIMES."
N	o. 1. In these delightful pleasant grovesPurcell
	2. Hear my prayer, O Lord
	3. Soon as I careless stray'dFesta
	Hail! all hail! thou merry month of May . Weber
	4. Thou art gone to the grave Beethoven
	Hear what God the LordV. Novello
	5. Hail! smiling mornSpofforth
	6. Let all men praise the LordMendelssohn
	Forgive, blest shade
	7. Four rounds, for three voices
	8. Call to remembranceFarrant
	9. Pleasures of Innocence From the German
	Amidst the myrtlesBattishill
	10. Teach me, O LordRogers
	11. Here in cool grot Lord Mornington
	12. My God, look upon meJohn Reynolds
	13. Oh, Nanny, wilt thou gang with me?
	14. When winds breathe soft
	16. Soldiers, brave and gallant be
	17. All people that on earth
	18. Sweet honey-sucking bees (1st Part)Wilbye
	10 Vital Snawk harmanised by Newalls

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, or 24, Poultry, will be interesting.

20) Sweet honey sucking bees (2nd Part)Wilbye 21 Now pray we for our countryEliza F

NOTICE.

Nos. 20 and 21 of "The Musical Times" are given together, in order to complete the madrigal, "Sweet honey-sucking bees." The next March.

THE LIFE OF MOZART,

BY EDWARD HOLMES.

In our last number we drew attention to this delightful biography, and so great is the pleasure we have derived from its perusal, that we cannot refrain from again recommending our readers to obtain the work, and so share our enjoyment. So many passages occur in illustration of Mozart's estimable qualities in all the relations of life, that selection becomes very difficult. His filial piety, both in early life and manhood; his affectionate confidence and love of his wife; his warm friendship, and his untiring benevelence in assisting the unfortunate and needy; are not only pourtrayed by the enthusiast author, but are illustrated and verified by quotations from original letters. Mr. Holmes says in conclusion:

"Estimated by the universality of his power, the rapidity of his production, and its permanent influence on art, the models he created, and the constantly - advancing march of his genius, arrested in full career, and in the bloom of life, Mozart certainly stands alone among musicians."

The attempt to determine his exact position among the greatest composers would be fruitless, as opinions must always be expected to differ upon questions of taste and sensibility; but of his title to the highest honours which posterity can award there cannot be a doubt.

His works remain the "star y-pointing pyramid" of one who excelled in every species of composition-from the impassioned elevation of number (22) will be published on the 1st of the tragic opera, to the familiar melody of the birth-day song; nor will they cease to command universal admiration while music retains its life of an artist, it would appear to be so on this power as the exponent of sentiment and passion.

Christian Bach had left a void at court which it

MOZART'S INTENDED VISIT TO ENGLAND.

Throughout the remainder of the year in which "Figaro" was produced (1786), Mozart appears to have been full of a plan for settling in England. At the commencement of 1787, the father of the composer writes to his daughter:

"Wolfgang proposes to me certain terms to undertake the care of his two children, as he is desirous of making, in the course of next spring, a tour through Germany to England, where he seems not disinclined to settle. His scholar, Attwood, however, who is to precede him to London, is to assure him of some certainty in advance, either through an engagement for an opera, or by subscription concerts. Madame Storon (Storace) appears to have made his mouth water, and the whole plan has been set on foot through her conversation, and that of his scholar (Attwood). As I have however written to him a fatherly letter, telling him that he will make nothing by a journey in summer; that he will arrive at an improper season in England, and be certainly two thousand florins out of pocket, which may involve him in distress-Storace being positively engaged to write the first opera-he may be disheartened."

Notwithstanding these representations, it appears that the scheme of a journey to England proceeded so far, that, after loitering over it for several months, they at last determined to go, and everything was prepared for their departure, when the appointment of Mozart as chamber composer to the emperor, accompanied by a pension, took place, and broke up his plans.

It will be seen that the English musicians now at Vienna were not exempt from the nationality which is so characteristic a foible of our travellers, and that they had not omitted to describe their own country as the true home of the artist, and the centre of all possible perfection. In persuading him to join them on their return they obeyed the impulses of enthusiastic friendship—Stephen Storace generously postponing his own claims as a composer, to the pleasure of introducing Mozart personally in England. If prosperity were ever reasonably acquired in the

life of an artist, it would appear to be so on this projected expedition. The death of John Christian Bach had left a void at court which it required a man of genius to supply; the Italian Opera languished for the pen of Mozart; while from the pianoforte-playing world he might have richly shared in the patronage bestowed on Clementi and Dussek.—What impediment, indeed, would there have been to his following up the career of Handel?

SE

* * His approaching separation from the Storaces, who were to set off for England early in the next year, made him desirous to commemorate their friendship by some acceptable memorial—He accordingly produced this work (Non temer) and in inserting it in his catalogue, placed the names of the performers in friendly conjunction—"For Mlle. Storace and myself." To have inspired so inimitable a production is a lasting credit to the singer and to English art.

THE COMPOSITION OF "IL DON GIOVANNI."

Having now completed all his arrangements for "Don Giovanni," he set off on a second expedition to Prague, accompanied with his wife-not a note of the music of his opera was as yet upon paper, but he had thoroughly digested the subject in his mind. On reaching Prague he took up his residence with his friend Dussek who resided at a vineyard at Kosohitz, in the picturesque suburbs of the city * * *. Dussek's house was a scene of great resort and revelry while Mozart was his guest, and it is remembered, that there was often considerable playing at bowls in his grounds.-In the midst of all the talk and laughter with which this amusement was attended, the composer pursued his work, but rose from time to time when it came to his turn to take part in the game.

MOZART AND SCHACK.

One of his great favourites was Benedict Schack, on opera singer, and a devoted student of ecclesiastical composition. Their friendship had a pleasant trait. Mozart called upon him that they might walk out together, and Schack retired to dress for that purpose, leaving the mass that he was composing unfinished on the desk. Mozart would take the pen and proceed with it.

Sweet Honep-sucking Bees.

[London: J. Affred Novello, 60, Dean Street, Soho, and City Depot, 24, Poultry.]



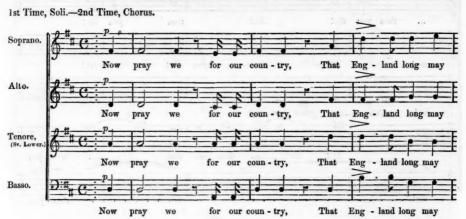








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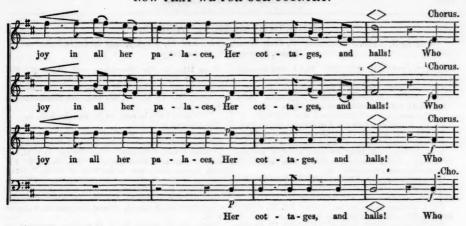






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MUSICAL GRAMMARIANS.

THE science of harmony bears precisely the same relation to music that the science of grammar does to language. To speak or write correctly, it is necessary that we should have some rules to guide us—some recognised laws which we can mentally refer to whenever we are in doubt. To play or compose correctly it is also necessary that we should have an indisputable code of rules, which, having been laid down by the united wisdom of the greatest theorists, shall be our guide on all occasions. It is true that there are many who speak, and some who most unblushingly write, a language without the slightest knowledge of the laws of grammatical construction; there are also those who play, and even compose, music, as utterly destitute of any theoretical information on the subject; but these persons, instead of being recognised, are merely tolerated; the exhibition of their powers sufficiently seals their own condemnation; and literary men and musicians, upon whose province they would wish to encroach, merely look on with an occasional smile at their harmless presumption.

But although neither language nor music can properly be exercised unless we have established rules to guide us, by some extraordinary chain of reasoning many persons in the present day appear to imagine that there is in reality a wide difference between the two. The study of grammar is considered to be indispensable in the education of all who wish to speak or write a language elegantly and correctly; but the study of harmony seems at once to transform the musician into the composer. Because a man knows how to resolve discords properly, he publishes his exercises, and thinks himself a composer—because he has learned the construction of a fugue, he prints one and defies the critics to prove that it is "wrong." Thus the musical world is deluged with a flood of learning, and the pedant endeavours to consider himself a genius, not because he has ever done anything good, but because he has never done anything bad.

But it is usually asked whether it is possible that persons can become eminent without deeply studying the principles of the art or science which they profess. Certainly not. To form the mind of a great composer, it is necessary that he should become a theorist; but no study in the world will place creative talent where no creative talent existed before. Many become theorists because they are men of genius, but none become men of genius because they are theorists.

When music becomes more generally studied, it will be thought no more necessary that a man should become a composer, because he can write notes, than that he should become an author because he can write letters. Genius alone should prompt him to become either; and, as the public will in time be accepted as the judge in all cases, he will at least have the good sense to abide by its decision. Until this time arrives (and various active measures are now at work to urge scarcely it forward) anything like a healthy tone in music, can be expected. But a love for the art, and a strong and earnest desire to promote its intellectual progress are now abroad. Music has taken root in England, and will shortly so spread and germinate that all shall be enabled to understand and appreciate it.

(From a series of papers in the "Musical World," by Heary C. Lunn.)

BRIEF CHRONICLE OF THE LAST MONTH.

SIR HENRY R. BISHOP has been giving a series of lectures at the Athenæum, Manchester, on the Lyric Drama. His subject comprised the consideration of the progress of Secular Music in Italy, Germany, France, and England, during the 18th century.

THE MELOPHONIC SOCIETY performed the "Creation" of Haydn to a crowded audience at Blagrove's Rooms, in Mortimer Street. The choral members are as effective at ever, but the orchestra is capable of much improvement.

The SACRED CONCERTS at Crosby Hall have been again resumed, under the direction of Miss Mounsey. Several works hitherto but little known have been introduced at the two concerts which have taken place, and gives good promise for the four evenings' entertainments which are yet to come.

A Highland Piper having a pupil to teach music, commenced as follows. "Here, Donald, lad, gie's a blast. So, noo—vera weel blawn, maun: but what's sound, Donald, lad, without sense? Ye may blaw and blaw for aye without makin' a tune o't; gin I dinna tell ye how that queer thing on the paper maun help ye. Ye see that big fallow wi' a roun open face, a semibreve 'O'; he moves slawly frae one bar to another, while ye beet ane wi' yere fit an' gie a lang loud blast: gin ye'd pit a fit till him, he mak' twa o' him, and he'll muve twice as fast; gin ye black his face, he'll rin four times faster than the fallow wi' the white face; beet gin after blackin' his face, ye'll bend his knee, or tie his legs, he'll hop eight times faster than yon chap I show'd ye first. Now, whene'er ye blaw yer pipes, Donald, mend ye this, that the faster ye tee these fallow's legs, the quicker they maun dance, and the faster they'll be shure to rin."—Birmingham Musical Examiner.

Ma. Lincoln has delivered four lectures at the Western Institution, which he calls "Evenings with the great composers." The masters' works which formed the subjects of his observations and illustrations were those of Haydn, Cherubini, Cimarosa and Mendelssohn.

THE SACBED HARMONIC SOCIETY, at Exeter Hall, have announced their usual performances of the "Messiah." The oratorio will be given three times.

The CECILIAN SOCIETY performed the "Creation" at their late meeting to a large audience.

The Winchester Philharmonic Society performed Handel's Dettingen Te Deum and a selection from Mozart's first Mass, on the 27th of November. Most of the vocal and orchestral parts were filled by local musicians, with a slight assistance from London.

Manheim.—An English lady recently writing from Manheim, in Germany, says:—"We went with Miss R. to the opera—going at six, coming out at eight, and paying a shilling—this is not much either of dissipation or extravagance. Here it is common for young ladies to go quite alone to the boxes when they have seats for the season, and you see the maids waiting for them at the door, with cloaks and umbrellas, as if they had only been to a neighbour's to tea—yet it is a very good theatre, and you enter through a guard of soldiers.

The selection of Sacred Music from the works of Miss Eliza Flower was repeated to a very full audience, on the 10th, at Crosby Hall, and highly delighted a very crowded audience.

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	the Author 4	0	25. Now we are ambassadors (Duettino) . 1 6	
3.)	To God on high be thanks),	0	26. How lovely are the messengers (Chorus) 2 0	
4.	And the many that believed	O	27. I will sing of thy great mercies . 1 6	
6.	Men, brethren, & Fathers (Stephen's song) 2	0	29. O thou the true and only light (Chorale) 1 0	
7.	. Jerusalem, thou that killest the prophets	6	30. But Paul and Barnabas	
8.	Stone him to death (Chorus) 2	0	31. For so hath the Lord (Duet)	
11.	Happy and blest are they 2	0	35. Oh! be gracious, ye immortals (Chorus) 2 0	
12.	Consume them all 2	0	36. Know ye not that ye are His Temple . 2 0	
13.	But the Lord is mindful of His own . 1	6	40. Be thou faithful unto death (with Vio-	
16.	Sleepers, wake, a voice is calling (cho.) 1	0	loncello obligato) 1 6	
18.	O God, have mercy 2	0	43. See what love hath the Father 1 6	
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SECULAR.

- 1. In these delightful pleasant vales PURCELL.
- Soon as I careless (Madrigal) being the 2nd verse of "Down in a flowery vale"
- FESTA. 3. Hail thou merry month of May WEBER.
 5. Hail smiling morn (Glee) ... SPOFFORTH.
 7. Four Rounds, "To the old long
- life," "Wind gentle evergreen,"
 "Sweet Enslaver," and "Hark
 the bonny Christ Church bells"
- 9. Pleasures of Innocence WEBER.
- Amidst the Myrtles (Glee) .. BATTISHILL. 11. Here in cool grot LORD MORNINGTON
 13. O Nanny wilt thou gang with
- me, harmonized for four voices HARRISON.
- by HARRIS
 14 & 15. When winds breathe soft Webbe. 16. Soldiers, brave and gallant be GASTOLDI.

 18. Sweet honey-sucking bees (Pt. 1) WILBYE.
- 20 & 21. Sweet honey-sucking bees
- 28. To Woden's Hall.....
- 30. Rule Britannia, harmonized for four voices by V. Novello.

 34. Flora gave me fairest flowers.. WILBYE.

 38. Sweet peace descending..... MOZART.

SACRED.

- 2. Hear my Prayer WINTER.
- 4. Thou art gone to the grave BEETHOVEN. Hear what God the Lord V. Novello
- 6. Let all men praise the Lord (Chorale) MENDELSSOHN
- Forgive, blest shade CALLCOTT. 8. Call to remembrance (Anthem) FARRANT.
- 10. Teach me O Lord (Anthem).. Dr. ROGERS.
- 12. My God look upon me J. REYNOLDS.
- 17. All people that on earth TALLIS.
- 19. Vital Spark.. Harmonized by .. V. Novello. 20 & 21. Sweet honey-sucking bees
- (Part 2) WILBYE. Now pray we for our Country ELIZA FLOWER
- 23. Thine, O Lord, is the greatness KENT.
- 25. In Judah God is known MENDELSSOHN 27. And he shall purify..... HANDEL.
- 29. Lord, for thy tender mercies' sake FARRANT. 31. God save the Queen, harmonised
- for four voices, by V. Novello.
- 32 & 33 Hear my pray'r, O God .. KENT. 35. Grant O Lord MOZART.
- 36. See the conquering hero! HANDEL.
- Alla Trinita Beata Vocal Rudiments...... J. D. COLLET.
 39. The Easter Hymn V. Novello.

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THINE, O LORD, IS THE GREATNESS,

Anthemfor Four Voices,

COMPOSED BY

JAMES KENT.

. THE MUSICAL TIMES is published on the First of every Month. The Music of each of the even Numbers has Sacred Words, and that of the odd Numbers has Secular Words.

THE FOLLOWING MUSIC HAS ALREADY BEEN INSERTED.

SECULAR.

I.	In these delightful pleasant	-	
	vales	PURCELL.	
3.	Soon as I careless (Madrigal) being the 2nd verse of "Down		
	in a flowery vale"	FESTA.	
3.	Hail thou merry month of May	WEBER.	

- 5. Hail thou merry month of May WEBER.
 5. Hail smilling morn (Glee) ... SPOFFORTH.
 7. Four Rounds, "To the old long life," "Wind gentle evergreen,"
 "Sweet Enslaver," and "Hark the bonny Christ Church bells"
- 9. Pleasures of Innocence Weber.
 Amidst the Myrtles (Glee) .. Battishill.
- Amidst the Myrtles (Glee) ... Battishill.

 11. Here in cool grot Lord Mornington

 13. O Nanny wilt thou gang with
 me, harmonized for four voices
- by HARRIS-14 & 15. When winds breathe soft WEBBE. HARRISON.
- 16. Soldiers, brave and gallant be GASTOLDI.
 18. Sweet honey-sucking bees (Pt. 1) WILBYE.
 20 & 21. Sweet honey-sucking bees

- four voices by V. Novello.

 34. Flora gave me fairest flowers.. WILBYE.
- 38. Sweet peace descending Mozart.
 40. Come if you dare Purcell.
- 42. & 43. Ode to Pope Pius IX. .. Rossini.

SACRED.

2. Hear my Prayer WINTER.
4. Thou art gone to the grave BEETHOVEN.
Hear what God the Lord V. NOVELLO.
6. Let all men praise the Lord (Chorale)
Forgive, blest shade CALLCOTT.
8. Call to remembrance (Anthem) FARRANT.
10. Teach me O Lord (Anthem) Dr. Rogers.
12. My God look upon me J. REYNOLDS.
17. All people that on earth TALLIS.
19. Vital Spark Harmonized by V. Novello.
20 & 21. Sweet honey-sucking bees (Part 2) WILBYE.
Now pray we for our Country ELIZA FLOWER 23. Thine, O Lord, is the greatness KENT.
25. In Judah God is known MENDELSSOHN
27. And he shall purify HANDEL.
29. Lord, for thy tendermercies' sake FARRANT.
31. God save the Queen, harmonised for four voices, by V. Novello.
32 & 33 Hear my pray'r, O God KENT.
35. Grant O Lord MOZART.

36. See the conquering hero! HANDEL.

Vocal Rudiments..... J. D. COLLET.

39. The Easter Hymn V. Novello. 41. Lord of all pow'r and might .. Mason.

37. Alla Trinita Beata

LONDON SACRED MUSIC WAREHOUSE, J. ALFRED NOVELLO.

MUSIC SELLER (BY APPOINTMENT) TO HER MAJESTY,

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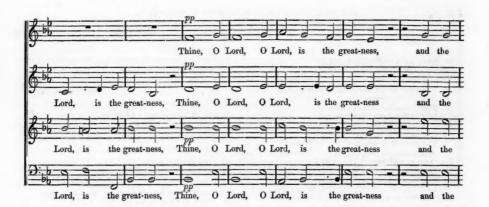
ANTHEM.
1 CHRON. XXIX. 11.

Thine, @ Lord, is the greatness.

JAMES KENT, adapted by W. SHORE.

[London: J. Alfred Novello, 69, Dean Street, Soho, and City Depôt, 24, Poultry.]

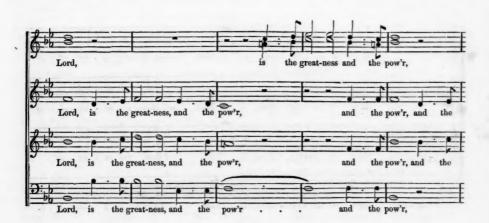


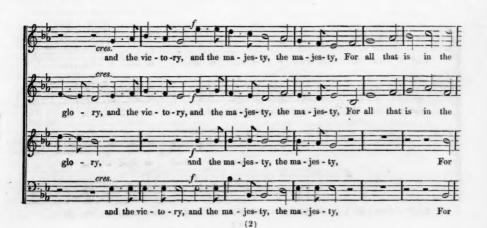




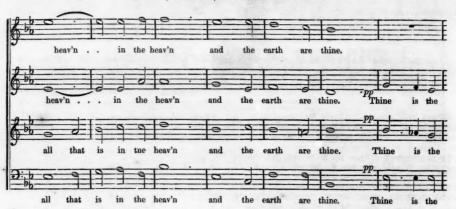
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